

Student Council hung on Anti-Draft issue

BY DIANE WHELPLEY
SCRIBE STAFF

"It would be good for Student Council's face to take a stand," said Chip Adams, the chairman of the Students for Progressive Action, who spoke about the reinstatement of the registration of the draft at the Student Council meeting last Wednesday night. In response to Adams' statement, Herman Lammerts, Student Council President, laughed.

Since the issue arose, Student Council has debated over taking a stand. Once again, at their last meeting, debate continued, ending in the same results — none.

"Somebody took it upon themselves to take a stand at other schools", Adams, a senior Industrial Design major said. "This kind of move by our government is causing quite a turmoil in this country."

And so the turmoil amongst the Student Council continued. Nick Cassella freshman class

president said, "There hasn't been a registration without a draft, or a draft without a war."

When Adams commented that people are oppressed by budget decreases secretary Karen Nelson brilliantly commented, "What do you mean by oppressed?" She continued, "We have to have a good foreign policy to defend what we have here."

Kevin Ruther asked Adams, "Do you feel it's too much to ask for all the things we have here to ask us to go to war?" Adams responded, "I don't feel I owe my country anything."

The comical debate continued as Gene Sullivan made a supportive statement for the reinstatement. When discussing the effects upon the economy, he said, "The unemployed will be getting some kind of income. There really aren't that many jobs out there for 18 to 20 years olds."

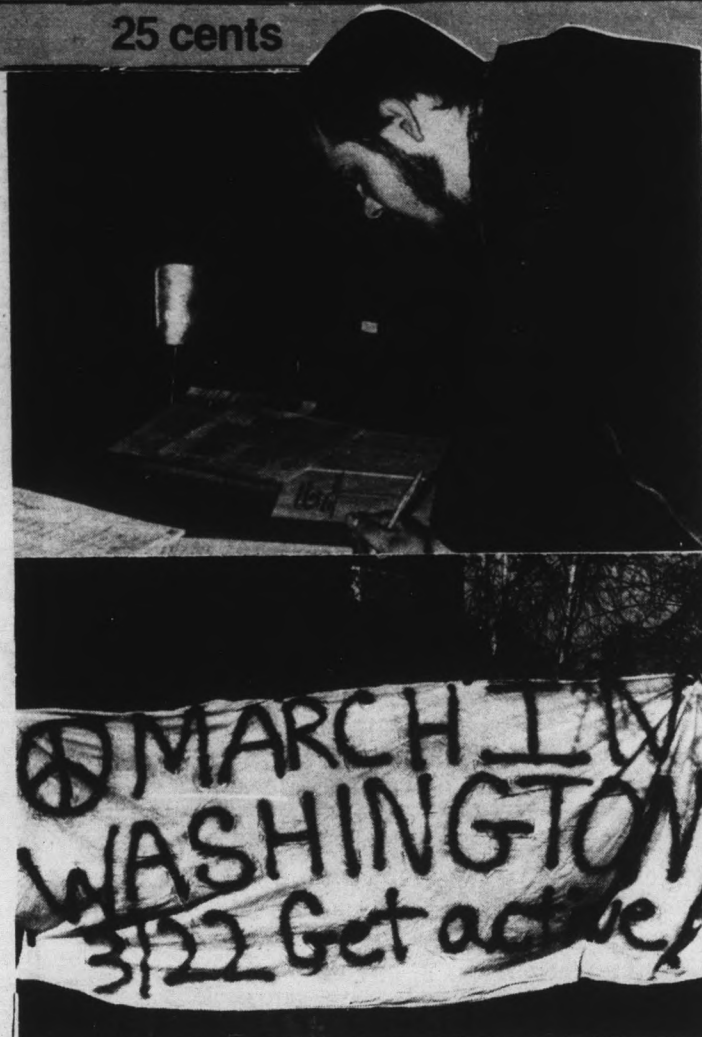
When the discussion ended, after many members had in-

terrupted and contradicted one another, the Council came to the decision that they hadn't made a decision. Again.

Student Council did take care of some business. It allotted BOD \$812 for the added expense of having mixers in the gym. This would allow more room for students who are now being turned away at the door of the Student Center Social Room. If the mixers are held in the gym, tickets will be sold in advance, instead of at the door.

BOD is still fighting for a tarp to cover the floor of the gym. It reported at the Feb. 27 meeting that if there was no tarp on the floor and BOD was held responsible for damages to it, the expense of restripping the floor would be between \$5000 and \$6000. Several committees are trying to convince the administration to invest in a tarp, which would cost between \$4,000 and \$6000. Another

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An unidentified student signs an anti-draft registration petition in the Student Center Monday. Over 500 students signed the petition which is to be taken to Washington, D.C. on March 22 by the students for progressive action. (photo by Sharon Wolosky)

Lice epidemic plagues campus

BY LESLIE JACOBS
SCRIBE STAFF

Paranoia and panic spread through the University when cases of lice were detected among University students this week.

"Head lice," are small clear bugs that live in human hair, and feed on human blood. They are usually found near unclean, unhealthy environments. Those who have lice, experience intense itching, caused by the bug bites.

It was suspected that girls from Fones Dental Clinic, or nursing students who went into the inner city of Bridgeport caught the lice, from someone they treated, and brought it back to UB.

Sylvia Lane, head nurse at the Health Center, said "It's nothing to worry about. It is not unusual to have them, especially when people live so close to other dorms. Lice are very contagious."

The Health Center reported about ten students have had it, and that it was not an epidemic. But, according to many of the students that had it,

most of Barnum, 30 to 40 girls were affected.

"I don't think that everyone had the lice eggs in their hair, but at least one from floors one and four, and most of the girls on floors two and three had it."

One girl from Barnum said she was really upset by the thought of having those bugs in her hair. "I was really pissed off by the whole incident."

Another girl said, "I was annoyed that I had to go through all this. But after a while, everyone else got it, and it got to be a joke, and I joined the club."

The process for getting rid of the lice is to wash everything that has been worn in recent weeks, and make sure everything is clean before it is worn again. For many of the students this meant having to spend upwards of \$5 doing at least 11 loads of laundry, and having to wait in line to use the laundry room.

Lane said everyone was to wash in hot water all brushes, combs, and other hair-related items.

SEE PG. 5



Sylvia Lane, head nurse in the Health Center (photo by Sharon Wolosky)

Commentary

Lammerts attempts solo comedy career

BY STANTON MARLIN
TRAVEL EDITOR

Herman Lammerts, comedy star with the Not Ready for College Life Players, attempted a brief stint at a solo career last Thursday when he brought his new act to the SCRIBE office. But like Chevy Chase, Lammerts quickly discovered that his brand of comedy material fails miserably without his hilarious counterparts.

It was reported that Lammerts left the comedy group because he thought they were stifling his comic creativity by attempting sarcasm and irony instead of sticking with their successful slapstick routine. Audiences seemed unwilling to accept

Council's new material and attendance at their most recent performances has dwindled. Lammerts left the group to save his comedy career.

Lammerts, whose comedy, at best, reminds audiences of such comedians like the Three Stooges, Fred Guyan, Private Pruitt, and Jack Lord, surprised everyone with his unannounced appearance at the SCRIBE office. Only a few Lammerts' diehards were present to witness his debut. Unfortunately the act was the ruination of his solo career and sent him reeling back to his former troupe.

Lammerts' routine initially consisted of a set-up dialogue with SCRIBE editor Cliff Coady,

newly-appointed comedy critic. The dialogue centered around Coady's recent criticism of The Not Ready for College-Life Players, specifically Karen Nelson.

HERMAN: "Cliff, why did you write the story that way?"

CLIFF: "I was using my journalistic freedom to present an accurate review of a comedy disaster."

It wasn't quite clear who the straightman in this routine was going to be. There was, however, great ad-lib potential.

HERMAN: "Why did you say that about Karen? She was greatly upset. (pauses for effect) She only had two beers at the rally."

CLIFF: "I'm sorry she's upset

but the story centered around my observations of the comedy routine. I was merely suggesting the reason why she didn't carry on the routine effectively. Anyway, I know a lot of people who lose their minds on two beers."

The sketch was going nowhere and Herman, veteran of many comedy routines, sensed a change in direction was essential. Simple dialogue was not effective enough, he realized, and the scene needed some physical improvisation.

Just when the whole sketch was nearly dead, Lammerts gave the bewildered audience just what it wanted: slapstick. Lammerts, standing 6'9, lunged at the unsuspecting Coady and

prepared to strangle the baffled editor. For approximately twenty seconds, Lammerts had Coady pinned to the top of a typewriter (an attempt at irony?) and hurling obscenities at him. The sketch had sunk to new depths. It was time for audience participation. Nelson and Mark Zelios (a member of the Not Ready for College-Life Players, who attended the performance to wish Herman luck), and News Editor George Dalek joined the sketch by trying to pull the crazed comic off the blue-faced critic. It didn't help.

The sketch failed for two reasons. First, in an attempt at improvisation, Lammerts forgot to

SEE PAGE 5

Dawn to dusk-fashion plays the role

BY CAROL RUSSELL
SPECIAL TO THE SCRIBE

The University's Fashion Merchandising Department presents its annual Fashion Show on Wednesday, March 19, at 3 and 8 p.m. in the Student Center Social Room.

The Fashion Show which has been organized by the sophomore class of the department will take you from dawn to dusk in an array of the decade's most exciting fashions. These fashions feature in combination, the naturals — cotton, linen and silk.

The sophomore class has gathered over one hundred outfits from our Fashion Center, Manhattan, and top designers such as Diane Von Furstenburg, Christian Dior, Adolpho, Ann Klein and Evan Picone.

The students also received clothes from local merchants of the Greater Bridgeport area. Contributing merchants include Warnaco, Brooks, Gimbels, Accessory Suite, Ann Stevens, Skydels and Ed Mitchel of Westport.

The students all contributed to the production of the Fashion Show by forming committees such as commentary, publicity and staging, which includes the design and construction.

Melanie Hausner and Mark Briggs worked as coordinators in an effort for the success of the event.

The Department also received help from male models selected outside the department.

On the runway the student models will display a variety of fashions to tantalize even the most meticulous dressers.

There will be the shorter dresses and skirts to

spark a new interest. Pants and suits, jogging outfits, and brief bikinis will also be shown.

There will be hand knitted cotton sweaters, crepe de chine and eye catching evening wear. Intimate apparel for this season will be soft and sensual with delicate lacing and brocade to flatter the figure.

The accessories will also play an important role in the fashions this upcoming season. To complete the outfits there'll be lots of hats, purses and bangles to be worn in contrasting colors.

Professional makeup artists and hair dresser Robert DeCesare from Images of Fairfield will add the finishing touch to the models' appearances. This also will accent the look of the new decade.

The students have used their Fashion Merchandising and Retail skills learned in the classroom and their co-op experiences, along with the assistance of Mrs. Alberts, to produce the Fashion Show.

In the past, the Fashion Show has drawn the attendance of over 800 people, this year a crowd of the same magnitude is expected.

The show is taped each year to be reviewed by the class. This year's show will be shown on cable television.

The students involved in the production of the Fashion Show gain an invaluable experience as well as the opportunity to make contacts with figures of prominence in the retail field.

Upon graduation this leads to the acquiring of excellent jobs.

Admission is free to all interested viewers of the Dawn of A Decade.



F.M. majors prepare for fashion show and whatever. (From left to right) Karen Nelson and Vilma Sanchez. (photo by Jim Weatherbee)

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A need for political ethics

BY MARY EIGEL
AND
LESLIE JACOBS

If we are to have a political system that works, we have to speak out on the issues. The person running for office should not have to stick out his finger and see what way the air is blowing to be elected said Senator Mark O. Hatfield (R-Oregon) at a lecture given on March 10 to members of the University.

Hatfield's lecture, part of the Johnson — Chellon Series, was on America's Need for an Ethical Renaissance. He focused in particular on two aspects of the needed ethics: first, the necessity for intellectual integrity and accountability and secondly, the ethic of stewardship.

In the first 20 minutes of the lecture Hatfield said that intellectual integrity means being honest first with yourself, then others. In government, he continued, this is even more important because you represent others and are accountable to them as well as yourself for your official actions. When you begin to believe you are more important than those you represent you lose your intellectual integrity and you may become another Richard Nixon.

Because of the recent involvement of the government, in these scandals, the senator said many people lost trust in the government. Thus the need for a broad ethical base in government is demonstrated, according to Hatfield. This base begins with personal integrity of government officials.

Hatfield believes that being in public office, you should speak out on the issues to make the people more aware of what is going on. The Senator finished

the first part of his lecture with this statement, summing up his ideas on intellectual integrity and accountability in relationship to his own role: "I am first accountable to God, next my family, and then my constituents."

On the ethic of stewardship, Hatfield cited that in the 1900's the U.S. had thirteen raw materials and minerals that were used by industries and the public. These resources could all be found in the U.S. at the time, but because of thoughtless waste of them over the years, the U.S. now must import over 50% of six of them. By 1985, 50% of 9 of them will need to be imported and by the time the year 2000 rolls around, 50% of 12 of them will have to be imported. Hatfield stressed the need for stewardship, to guard those resources we have left, and to decrease our dependence on foreign imported resources. Stewardship must develop as an ethic to be implemented effectively, he said. "I think a lot of people feel threatened by all of this, and that is why we are using more of it up, instead of conserving."

Everything we throw away should be put back in the environment."

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Live from Bridgeport—"Welcome my friends to the show that never ends"

BY GEORGE DALEK
NEWS EDITOR

"Welcome my friends to the show that never ends . . ." is the opening line in a song by the rock group Emerson, Lake and Palmer but it can also be used to describe comical student council meetings held in recent weeks.

After reading Managing Editor Cliff Coady's masterpiece description of the Feb. 27 council meeting, I was led to believe that I couldn't write a better piece of prose. I was wrong.

The calamities of student council are so unbelievable that this story of last Wednesday's meeting may read like fiction, but it's not.

To make this commentary more comprehensible, it will be written as a review of a comedy show. In subsequent weeks, you may be reading about council follies in the arts section instead of the news section (with permission from the arts editor of course); because what is council anyway but a chance to critique a bad joke.

Before I begin my review, let me just say to the students of this university that we (The Scribe) don't like writing stories like this about council but this group of fledgling comedians leave us no choice.

In this review of the show "Live from Bridgeport" (3rd in a series) I will concentrate on analyzing the uproarious dialogue which to my surprise included critic participation (The first such instance in an off-Broadway comedy).

The setting was simple. Twelve Not Ready for College-Life players, three members of the Scribe (one kept coming in and out), two journalism students, two cinema students, one council advisor, one former council president (he got sick and only stayed a minute), and a partridge in a pear tree.

First Scene: Council has just allocated the Cinema Guild \$516. To make it official, an announcement is made by lead actor Herman Lammerts, who is noted most for his impressions of Private Pruitt from the former NBC Comedy "CPO Sharkey."

HERMAN: "\$510 is officially allocated to the . . . to the . . . ahh . . . to the ahh . . ."

GENE SULLIVAN: "The cinema guild"

HERMAN: "Right. \$510 is officially allocated to the cinema guild."

This dialogue was eaten up by the humor-starved audience. Lammerts, who last week was criticized for leaving his already proven formula for slapstick and entering the area of irony and sarcasm, seemed to have gotten the message and reverted to the area of seriousness, an area where his talent for comedy shines.

Second Scene: The drinking rally is "discussed" (loose term).

HERMAN: "Any comment?"

THE NOT READY FOR COLLEGE LIFE PLAYERS: "Ohhh no . . ."

HERMAN: "Sal, how much did we spend on beer for the rally?"

SAL MASTROPOLE (ADVISOR): "\$116."

NOT READY FOR COLLEGE LIFE PLAYERS: "\$116?"

SAL: "Yes, for two kegs of Heineken, \$58 a keg. Council went first class."

HERMAN: "First class. Did you write that down George?"

I was stunned. This was an

experimental venture into another territory of comedy. Critic participation. I had to think of a line and fast. I paused: this was my chance, I could attempt to be a comedy super star.

GEORGE: "Yeah got it. First class beer bought by third class illiterates." (Pause) Did I blow my line? I looked around. The audience loved it, but the Not Ready for College Life Players didn't seem too thrilled about the remark. It just goes to show, you can't please all of the people all of the time. Unfortunately, Student Council has yet to please anyone this year.

Third Scene: Still on the subject of the drinking rally.

KEVIN RUTHER: "I once visited a college in the Midwest where the drinking age was 20. They served only soda at their mixers and drew big crowds."

HERMAN: "Sure they did, what else can you do in the Midwest; watch the corn grow?"

That remark had the not Ready for College Life Players on the floor, but left the audience red-faced with embarrassment for the troubled act. Lammerts, a potential rising star in the comedy field stumbled with his mind and for the second week in a row entered into the dangerous direction of sarcasm.

Fourth Scene: Chip Adams, a member of Students for Progressive Action is at the meeting trying to gain council support for a campus anti-draft registration movement (everyone knows that trying to get support from council is like pulling teeth . . . perfect example of irony.)

CHIP: "While Jimmy Carter is planning to increase the defense budget he plans to decrease the budget for the oppressed, those on welfare, social security and CETA workers."

KAREN NELSON: "What do you mean by oppressed?"

CHIP: "What do I mean by oppressed?" "I just told you."

Analyzing this bit of dialogue, it seems that Karen, who was also criticized for sarcasm last week has reverted to her comic specialty, seriousness. Chip Adams, however, failed miserably and forgot a line. A perfect ad-lib would have been for him to mention intellectual oppression, something that this year's council thrives on.

Fifth Scene: Chip Adams is still trying to gain council support for the Students for Progressive Action.

CHIP: "I think it would be appropriate for council to support this action. It would be good for student council's face to take a stand."

HERMAN: (laughs)
CHIP: "What's so funny? You know how the students feel about Council."

HERMAN: "Ha, ha, ohhhh . . . It's just the way you said it. . . Ha, ha . . ."

KEVIN: "I hope we don't see another question mark in the Scribe next week just because we won't take a stand on this issue. We all have differing views on the issue."

HERMAN: "That's right. What's the difference between the Scribe and National Enquirer. George, if you can do better why don't you quit the Scribe and run for Council."

This was my chance again. You know, critic participation. But this time I ventured into the area of seriousness.

GEORGE: "The Scribe does more to motivate students on this campus than council does. And I could do more for students by working for the Scribe than you can sitting on your butt each week."

CHIP: "That's true."

HERMAN: (laughs)
As the show ended I received one more chance for participation at the result of a frustrated comedian.

HERMAN: "Thank's for coming today, George. See you next week. Same time, same place."

GEORGE: (waves goodbye to the troubled actors) What about the review? Well, I'll give them an A+ for effort and an F — for execution.

What of Herman Lammerts? He'll go on better things. Maybe wrestling. He is soon to finish his latest movie, "Herman Goes to Washington." Herman has also received offers to star in a new comedy called, "The Bridgeport Strangler".

But the funny part of the story ends here because it isn't funny anymore. Student Council isn't funny anymore. They're wasting their time, the students' time,

and most of all my time, in having to write trash like this every week.

An hour before the council meeting Wednesday night, the Students for Progressive Action met in a small room across from the Scribe.

When a conversation about Student Council came up, Chip Adams said it best. "Student Council is a bullshit organization." And covering council every Wednesday I would have to agree, because council has shoveled nothing but bull in the students' faces all year.

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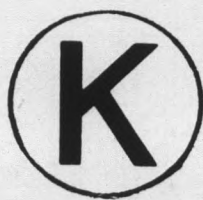
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Student Council hung on Anti-Draft issue...

FROM PAGE 1

allotment was made of \$510 to the Cinema Guild for the Regional Student Academy Awards. There will be 10-15 films entered by UB students. The winner will go to California for the national awards.

In regard to the rally held in protest of the attempt to raise the drinking age, there was a small heated discussion over whether the minimal number that turned out did so for the rally itself or for the beer.

Herman interrupted saying, "This is no place for an argument . . . I have the floor. Does anybody want to say anything?" And so the meeting moved on.

During open discussion, Council directed its attention to the possible change of drinking age in Connecticut. Dan MacMoran commented, "I don't go to mixers to get drunk, I go to socialize."

"Then maybe they'll have

mixers just to socialize," said Kevin Ruther.

And so the meeting ended, with a formal invitation to the Scribe staff to attend next week, same place, same time.

While Student Council kept their "norm" of inactivity alive, their were signs on campus this week that a new group of active students leaders have arrived.

The Students for Progressive Action or the UB Students for World Peace, two names the group works under has begun a campus anti-draft registration crusade which includes an anti-draft teach-in in the Student Center on March 19 and a "March on Washington", March 22.

The group is beginning to gain heavy student support as was shown Monday and Tuesday when the group gathered over 500 signatures on anti-draft registration petitions that will be sent to President Jimmy Carter.

The Students for Progressive Action meet on Wednesday's at 3 p.m. in the Student Center.

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News briefs

Vacation Closings

All residence halls except Schine, Bodine and Rennell will close on March 29. All halls will reopen April 6. Residents who must stay on campus and do not live in either Schine, Bodine or Rennell are responsible to locate a space in the residence halls. Pick up a consent form from the receptionist or from the Office of Residence Halls in Seeley Hall. This form is to be completed with the two people whose room you will be using. During the week of March 24-28, please report to Seeley Hall to leave your consent form, a \$5 key deposit, and you will receive a front door key. For all Schine, Bodine and Rennell residents if you are staying, please also report to Seeley Hall to receive your vacation front door key. Each night costs \$8. All residence hall front door locks will be changed during this vacation period. For more information please contact Jane Roseman at x-4824.

Photo Contest

The Office of Communications is sponsoring a photography contest for interested students. The contest which starts immediately will end on April 15, and awards will be presented on April 18.

Entries should be in black and white mounted or unmounted prints. Names should not appear on photos. Entry blanks, forms, and photos should be submitted to the Publications Office on the third floor of Cortright Hall.

Prizes will be \$26 gift certificates from Jay James Photography.

The four categories will be campus, classroom, sports, and student life. A grand prize of \$50 will be awarded to best over all.

Golf Team

The golf team is looking for members to play on the Varsity golf team. If anyone is interested please contact Bruce Webster at ext. 4059 or in the gym as soon as possible.

Psychology Club

The Psychology Club will meet March 19, in the Psychology lounge on the second floor of South Hall. All psychology majors, minors, graduates and undergraduates, are invited to attend.

Fellowship To Meet

The Campus Christian Fellowship will meet on Thursdays at 8:30 p.m. in the main room of the Interfaith Center (Georgetown Hall). All interested people are invited to attend.

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Learn the breath work, physical exercise, and philosophy of Hatha Yoga, the yoga that is especially designed to teach you control of the body, mind, and emotions. Tensions will be released as reserve strength is built.

Adeline Osuch, instructor for this course, is in her 7th year of teaching at the University.

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Standing Room Only at Inauguration

Nutrition institute opens

BY TIM KELLY
SPECIAL TO THE SCRIBE

Alcohol as part of the diet is conducive to good health in that it has a protective effect against heart disease. This was one of the ten basic points for maintaining good nutrition presented by Dr. Rivlin Thursday night at the inauguration of UB's Nutrition Institute. Now before you go out and get loaded to celebrate this encouraging bit of information, one must remember that too much alcohol causes cancer of the liver and inhibits the metabolism of certain vitamins.

Some of the other interesting points presented by Dr. Rivlin included: the single most important thing a person can do to

stay healthy is to keep his/her weight in the normal range.

Smoking has a worse effect upon the heart than it does on the lungs and smoking one pack of cigarettes a day has the equivalent negative effect as being 15-20 pounds overweight.

The American diet is composed of 40-50% fat, and that value should be only 25-30%. Excess fat contributes to arteriosclerosis, breast cancer, and cancer of the colon. Individuals should have more fiber in their diets, for this will greatly reduce the risk of cancer of the lower digestive tract. Taking excessive amounts of fat soluble vitamins (example: the popular new mega-vitamins) like A, D, E, and

K cause a person to run the risk of health problems caused by vitamin toxicity. Also a high aspirin intake will inhibit the absorption of ascorbic acid (vitamin C).

As President Miles so accurately observed, Dr. Rivlin presented an excellent example of good teaching. He addressed his subject with authority yet he did it in a light-hearted manner with many humorous interjections. It was truly a learned and interesting lecture.

Special credit for the phenomenal attendance (full house with limited standing room only) must go to Dr. Wesley Menzel and Mrs. Ann Perry for all their behind-the-scenes efforts which made the evening such a success. The turnout and post-presentation enthusiasm provided a very impressive and encouraging departure point for the Institute for Nutrition Studies.



Herman Attempts...

FROM PAGE 1

tell Coady that he was going to try to kill him. It's a cheap shot in the world of improvisation to use the other member of a routine as foil without fair warning. Another reason the audience left disappointed was because the sketch didn't have that touch of originality sorely needed in modern slapstick. Herman fell back on an old trick but this time it failed leaving him with a blown routine.

After Coady was finally released from the clutches of Lammerts, the act ended, but

not without a last attempt by Herman to save the sketch.

HERMAN: (Walking out of room) "Listen, Coady, you better not be on the street, if I see you, I'll kill you!"

At last Herman finally found a line that created laughter. But it was too late as the sketch was over. Lammerts left, heading toward the Council office to rejoin his comedy troupe. Said one member of the Not Ready for College-Life Players, "I knew he'd come crawling back."

Dalek was quoted as saying, "I wish I had my camera."

Break-in

Two intruders escaped unnoticed from Schine Hall last Thursday night after breaking into a room about 9 p.m.

According to Security, two youths were seen walking in Schine with a laundry bag containing a television set, a backgammon set and jewelry.

The youths were spotted by a Schine resident who thought they looked suspicious. He gave chase and the youths dropped the bag and ran.

A search of the building was conducted by Security, however, no trace of the intruders was found.

It is not known how the pair gained access to the room. According to the victim, the door was secured when she left the room. Upon returning that evening, the door was locked and she did not discover the break-in until she entered.

Security says it has no leads

in the case. The only description of the intruders was they were both black, about 17 or 18 years old, and one was wearing a black jacket with an emblem on the back.

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Please state whether junior year or postgraduate.

Lice plagues campus ... FROM PG. 1

Also, they were told to use special shampoo, Kwell. But a doctor that one student went to said that the shampoo was not effective, and washing all the clothes was not necessary, because the lice can't survive without human contact.

A source from the Bridgeport Health Center said the lice don't go away that easily, and the last time someone got it, the person had to burn all clothes and the mattress.

Maureen Tyrell, hall director of Barnum, said that initially the outbreak was last week, and most of the girls had a sense of humor about it. "We made sure that everything was cleaned and that the cleaning staff had double disinfected everything in the hall, including the shower

bathroom and the exercise mats."

Peacock, another girl who had the lice, said, "I don't know how I got it. The whole third floor got it, and everyone else got it except one girl."

"When the nurse told me I had an egg in my hair, it was not the greatest thing to have."

"I really didn't know I had it, my scalp did not itch," said another girl from Barnum who had the lice. "We were told to use that 'crabpoo,' a shampoo for crabs and lice, and that seemed to help. But I was annoyed that it happened."

It was also reported that lice cases have surfaced in Bodine, Warner and Schine Halls.

If you think you have lice, please contact the Health Center as soon as possible.

Campus Calendar

TODAY

MASS will be celebrated at noon in the Newman Center. SHARED PRAYER will be held at 5 p.m. in the Newman Center. CONNECTICUT BAR ASSOCIATION will host a program entitled "New Federal Bankruptcy Code" in the Bernhard Center Tower Room from 9 a.m. to 4 p.m.

TURNING POINTS WORKSHOP Exploring Transactional Analysis will be in the part-time student conference room of the Mandeville annex from 9:30 to 11:30 a.m.

BLOOD BANK will be in the Student Center Social Room from 1 to 6 p.m.

RICHARD DE BAICE will have a clarinet recital in the Bernhard Center Recital Hall at 8 p.m.

FRIDAY

SABBATH SERVICE will be in the Georgetown Hall at 8 p.m. THE BUDDY HOLLY STORY will be shown in the Student Center Social Room at 8 and 10:30 p.m. Admission is \$1.25 with UBID and \$1.50 without.

THE GO-BETWEEN will be shown in the Bernhard Center Recital Hall at 8:30 p.m. Admission is charged.

SATURDAY

ANNUAL JR. MUSIC FESTIVAL will be in the Bernhard Center from 9:30 a.m. to 5:30 p.m.

THE GO-BETWEEN will be shown in the Bernhard Center Recital Hall at 8:30 p.m. Admission is charged.

ASH CREEK BAND will be in the Student Center Social Room for a mixer at 9 p.m. Admission is charged.

MASS will be celebrated at 4:30 p.m. in the Newman Center.

SUNDAY

MASS will be celebrated at 11 a.m. and 9 p.m. in the Newman Center.

ANNUAL JR. MUSIC FESTIVAL will be held from 9:30 a.m. to 5:30 p.m. in the Bernhard Center Recital Hall.

THE BUDDY HOLLY STORY will be shown in the Student Center Social Room at 8 p.m. Admission is \$1.25 with UBID and \$1.50 without.

MONDAY

MASS will be celebrated at noon in the Newman Center.

SHARED PRAYER will be held at 5 p.m. in the Newman Center.

TUESDAY

MASS will be celebrated at noon in the Newman Center.

SHARED PRAYER will be held at 5 p.m. in the Newman Center.

WINE AND WORDS will be at 8 p.m. in Georgetown Hall.

WEDNESDAY

MASS will be celebrated at noon in the Newman Center.

SHARED PRAYER will be held at 5 p.m. in the Newman Center.

RHA will meet in Seeley Hall at 3 p.m.

YEARBOOK will meet in the Student Center at 9 p.m.

"LIVE FROM BRIDGEPORT" will play in the Student Center at 9 p.m. in room 2-7-209. Tickets available at all Ticketron outlets.

STUDENTS FOR PROGRESSIVE ACTION will meet in room 227 at 3 p.m.

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The Scribe

Editorial Section



Editorials

Letters

Columns

Real Student Leaders

By all indications, Students for Progressive Action's first day as an active group on campus proved that there is need for student leaders on campus.

We were wondering there for a while. This has been a school year without student leaders and we were beginning to wonder if there really was such a need. Sure, we have Student Council, but they have distinguished themselves as the best comedy group on campus.

With a table set up in the basement of the Student Center, Students for Progressive Action gathered more than 500 signatures on a petition against draft registration. Maybe students at this University aren't so apathetic after all; maybe all we needed was student

leaders.

But it doesn't take much of an effort to sign a piece of paper. Next week there will be two events that should be important to anyone who opposes President Carter's draft registration proposal. Wednesday there will be a rally in the Student Center between 3 p.m. and 5 p.m. This rally will be an informative event that will precede the March 22 March on Washington. Universities and organizations from all over the country which oppose the draft registration will be represented at this march. Students for Progressive Action are sponsoring a trip to Washington. We urge students who oppose this registration rhetoric to go to Washington to deliver this essential message.

To Your Health

We hate to bring up the topic of apathy and lack of student involvement again, but the student body should be informed of another missed opportunity. In spite of the excellent turn-out at the inauguration of the Nutrition Institute Thursday night, we were disappointed to see that only a handful of undergraduates showed up. The vast majority of the audience were professional people and graduate students. Those few who did attend perhaps heard one of the most interesting and enjoyable presentations that they are likely to ever hear.

For those of you who missed the inauguration, you still have a chance to get involved in the most progressive program on campus. (Nutrition is required in the curriculum of only half of the U.S. medical schools.) Few

courses provide material which is immediately relevant to the average student. The Nutrition Institute provides courses which are an impressive asset to the transcript of any major as well as beneficial to anyone concerned about their own health.

The Institute for Nutrition Studies is another factor which makes UB lucrative to prospective freshmen. We hope that current students will recognize this opportunity for a refreshingly pertinent and interesting educational opportunity. The inauguration is over and the distinguished Dr. Rivlin has left. In his wake stands an Institute designed to meet the health and nutritional education needs of the community. It's another exciting educational opportunity, UB. don't miss it.

Letters...

News Standards

TO THE EDITOR:

Congratulations! For some time now the staff of The Scribe has been striving to lower the quality of journalism on this campus. Now you have finally succeeded.

I once thought that the function of a campus newspaper was two-fold. First, to keep the student body, faculty, etc., abreast of news and events of the university. Second, to offer members of the Department of Journalism (and other interested persons) the opportunity for hands-on experience.

Addressing the first function as stated above I would like to say that, well, you try. I understand that finding new stories on a weekly basis can sometimes be difficult. Might I suggest one idea however? Try reporting more of the positive activities on campus alongside the omnipresent tuition increase. True, as a private university we are incredibly apathetic (ugh, there is that word again) but there are groups and individuals who are struggling to make their college experiences worthwhile. Possibly with more "Positive Reporting" the morale of the University will climb and apathy will retreat into oblivion where it belongs. I'm dreaming you say. Perhaps. But not giving it a chance is apathy at its worst.

While I congratulate you on your attempt at least to report the news of the University, I now turn to beratement of the quality of that reporting. I can't help wondering what kind of future journalists we are producing at this school after reading some of the material that has been printed in The Scribe recently. Is this writing the product of our Journalism Dept.? I certainly hope not. And if members of the Journalism Dept. are not involved with The Scribe, I ask: Why not? Lord knows they need the help. (Who? The members of the Journalism Dept.?—ED.) Either way, the newspaper has certainly failed in its second function as I have described it.

The lack of quality I refer to has been amply demonstrated in recent issues. First of all I would like to question the judiciousness of the little "one-liners" by the Editor following letters. Most of these witty remarks show a stupidity that one would not expect to find on a college campus. Some of them are downright ignorant and prejudicial in their character. I find it extremely difficult to believe that this kind of material actually makes it into print. Incredible — yet they appear.

Also I would like to interject a quick comment on the lead article of the February 28, 1980 issue by George Dalek. I would expect Mr. Dalek, as news editor, to know that personal commentary has no place in a news article. That is why there are Editorial pages. Sure, I will admit that I get more than a little perturbed at the annual tuition increases and the general mismanagement of the University. But, again, the place for commentary is in an Editorial, not at the conclusion of an article.

In an attempt to conclude this letter I might entreat on you to consider some last advice. Continuously editorializing about apathy tends to further increase it. The more people know that nobody else is doing anything the more they have an excuse not to do anything themselves. And although you may be thinking, "Who is this person to be giving advice?", I still say to try the positive approach — it works.

David J. Kent
Marine Biology Major
Bodine 769

(Cliff Coady replies)

If you are to fully understand the recent changes in the SCRIBE format, you must: A) Have an educated understanding of journalism, B) an understanding of the variety of publications and their styles; and C) a sense of humor. You, Dave, apparently have none of these.

The SCRIBE has recently begun a subtle yet needed change. We have decided to escape from the unchallenging style of straight news reporting (THE BRIDGEPORT POST) to a more risky and mature style of news analysis and commentary (like the VILLAGE VOICE). This explains George Dalek's story on tuition and our recent Student Council comedy reviews.

Your reference to "those little one-liners" shows what happens when you take everything seriously. Those remarks are meant to show stupidity, ignorance and prejudice because they are responses to letters which are just that.

Fear not, Dave, there is publication that meets all your standards of good journalism: the University Public Relations release.

Iran Revisited

TO WHOM IT MAY CONCERN: STUDENT CENTER CAFE:

We are holding 165 of your food trays hostage. If you want to see your trays returned unharmed, we are demanding that you bring back the hot lunch line.

Stanton Marlin
Kingspark N.Y.

The Scribe

"There are times when college administration as well as other factions peculiar to a university campus need some plain talking to, and upon such occasions an alert, fearless, and vigorous press is a godsend to the student body."

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OP Eds, humour, commentary, etc.

Commentary

He's so glad, he's living in the USA

By Herb Geller

As the Advisor to the Scribe, I have never believed it was proper to comment on issues that came up in the student newspaper. However in regard to Stephen Wohl's Commentary on Soviet Russia and the 1980 Olympics, in the March 5 issue of the Scribe, I believe it is important that another point of view be presented.

Mr. Wohl claims the real reason why the United States government does not want to participate in the Moscow Olympics is because we are afraid that our athletes would lose the Olympics and because we don't want American youth and minority groups to see the beauties and advantages of Soviet Communism. His view is frighteningly reminiscent of some opinions expressed in the 1930s.

The opinion back then was why should anyone oppose Nazi Germany and its program for conquest. After all, Hitler made the trains run on time and achieved zero unemployment as Mr. Wohl points out in his commentary on Soviet Russia. What difference did it make if Hitler persecuted and murdered Jews, Catholics, liberals,

socialists, freemasons and anyone else who opposed him.

Mr. Wohl puts all the blame for all of the current international troubles on the United States and its policies and the Soviet Union is blameless. America has not been wholly innocent in its policies to other nations and over the years we have done some cruel things and some stupid and misguided things to other nations and peoples particularly in Southeast Asia.

But our sins are those of a flea compared to an elephant when the great Union of Soviet Socialist Republics is used as a comparison.

We demobilized and eliminated our World War II armed forces of 14 million men and women at a time when we had sole possession of the atomic bomb and potential military control of the entire world.

America gave independence to the Philippines, its only major colonial possession and gave billions of dollars to western Europe and Asia, even offering it to the Soviet Union, so that these countries could rebuild their economies after the

destruction wrought by World War II.

The Soviet Union on the other hand occupied and still rules eastern Europe up to the Elbe River permitting only hard line communist leaders to run these countries. When mildly dissident communists tried to head governments in Hungary and Czechoslovakia they were crushed in blood by the might of the Soviet armed forces.

in every area of the world, Latin America, the Middle East, Africa, Asia and Europe, it is the Soviet Union and its satellites including Communist Cuba which are trying to subvert or take over previously independent states often by armed aggression. Every opportunity is used to place pro Soviet groups in control and once they are in control, they become the merciless, ruling establishment.

Now after years of talk about detente, co-existence, peace and friendship, the Soviet Union for the first time has openly sent its troops into a neighboring country. The mountainous, backward, semi-tribal state of Afghanistan is not a threat to the

mighty Soviet Union. Why is Soviet Russia waging a war against the free Afghans?

The answer must lie in what is beyond Afghanistan and this is the Persian Gulf, a target for Russian expansion since the days of Czar Peter the Great. A naval base on the shores of the Persian Gulf would give the Soviets a chance to dominate the vital lifeline of oil to the United States, western Europe and Japan. The United States could live without the oil, but western Europe and Japan couldn't and this would give the Soviets economic control of many free nations.

President Carter hasn't suggested bombings, threats of war or other military retaliation as a means of countering this massive and continuing threat. All he has asked is that the United States and other nations of the world boycott the Moscow Olympics and that Americans register for the draft to show this country is still willing to maintain its armed forces. Registration doesn't mean we would have a draft but it is a step the Soviets would note.

I am for detente, co-existence, the SALT treaties, summit conferences and for anything else that would keep the peace of the world. But all these measures of goodwill don't seem to be able to do anything to deter the Soviet Union from its course of aggression.

The Soviets had 62 years to perfect their communist system of government but they still can't feed their people without importing millions of tons of American wheat. In the old days, they were noted for their Gulag Concentration camps which Khrushchev pointed out killed millions of their people. Now they have a milder but still ominous form of tyranny where civil rights including the right of dissidents such as Mr. Wohl are still non-existent.

I don't want war but I know that those who said before World War II that they would never fight for Danzig, wound up fighting for Pearl Harbor. The only way to counter the threat is to show that we are strong and united and hope that some day the massive Soviet tyranny will collapse internally.

Commentary

The Message of Christ

By Rev. Carol Decker

(This is the fourth in a series of articles about Jesus of Nazareth.)

"The Kingdom of God is like this . . .", Jesus used to say, and went on with a kaleidoscope of vivid images of seeds, farmers, housewives, sheep, servants, vines, camels, and so on. Pulled together, along with his other teachings, they form a complex mosaic, a message of many dimensions. All our lives we struggle with their implications for us as our experiences unfold. The pieces come together in varying patterns in different individuals, different traditions, different eras. Though it may be

arrogant for me to try to summarize his message in a few words, for me the essence of it is as follows:

- 1) It is based on the overwhelming reality of God, who creates, loves, cares for, and constantly reaches out to us and all people. Our awareness of God's love gives life value, purpose, meaning, and a joyous fearless freedom.
- 2) We respond to God's love with trust, obedience, and a giving of ourselves. We open ourselves up to Him, so that His power and direction can fill our lives. And though we live fully in our

earthly communities, we must have no other Gods, but Him, with all that implies.

- 3) Our task is to reach out in His loving spirit, to care for the earth and its people, individuals and social structures. We must make responsible use of the talents and opportunities He has given us, to work for His causes of peace, justice, wholeness, healing. This is often a tough and lonely road, for Jesus' followers are frequently at odds with the society they live in, sometimes even subversive.

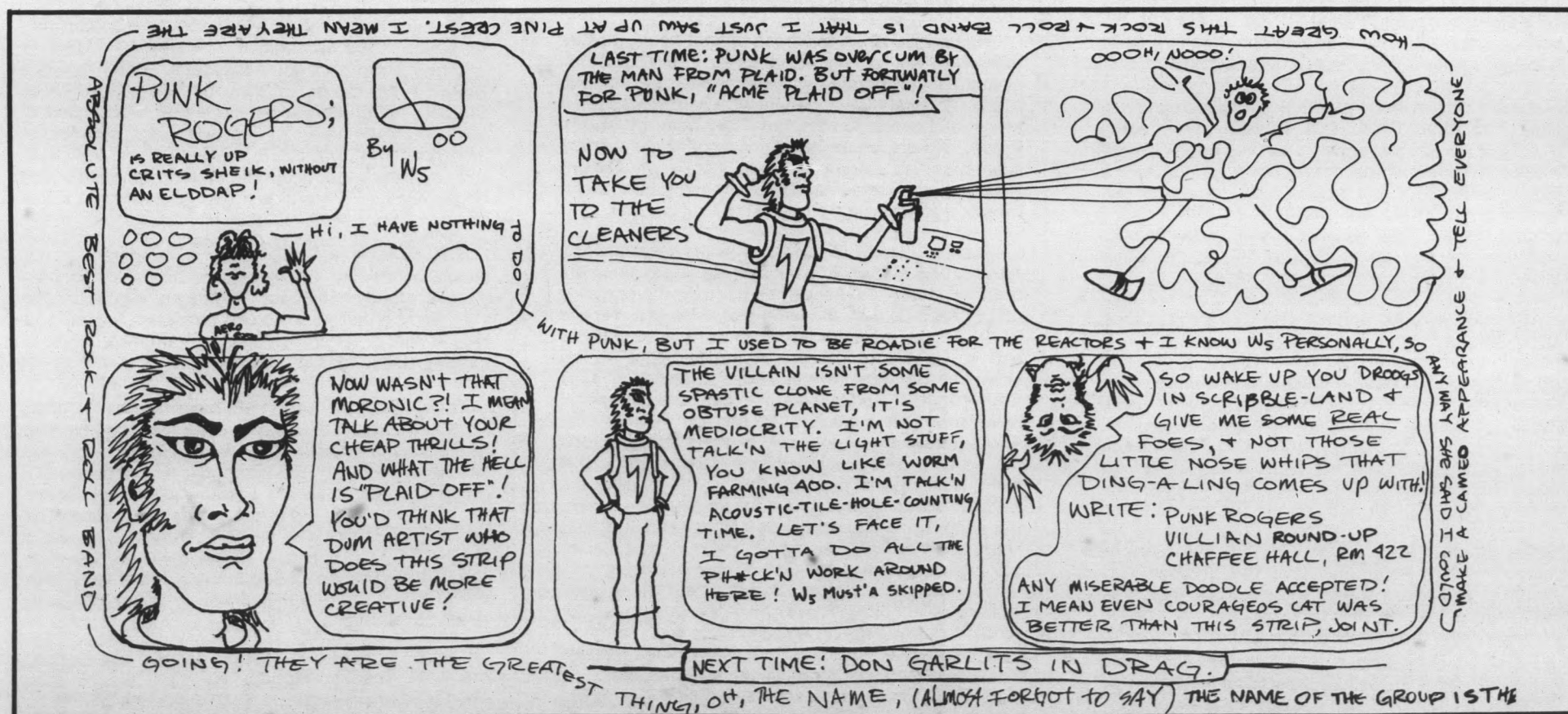
- 4) We have to take God seriously and be responsible for our decisions. There are many stories of faithless servants, neglected talents, unready virgins, unresponsive guests who are "cast out into the outer darkness" with "crying and gnashing of teeth." But God, not ourselves, is the ultimate judge. We have to live as faithful as we can to God's call for our lives — and leave the rest up to God.

Somewhere along the way Jesus became identified with the message he preached. For some people it showed first in

the "authority" of his teaching or in the power of his healing, or in the depths of His compassion. A select few, like the disciples at the transfiguration, shared amazing mystic moments when this truth burst into their consciousness. But after his death and the events that followed, the conviction grew with experience. Through the merging of the human and the divine in the Person of Jesus, the Christ, God's love and God's power filled — and fills — the hearts of his followers, transforming their lives.

How does this happen? More coming.

Next week: "The Movement"



ARTS

Who is Harold Clurman?

The master director will be in Mertens Theatre to discuss the art of theatre tonight at 8 p.m.

Harold Clurman is much more than your ordinary director. If his picture doesn't convince you, perhaps his credits will:

On Stage: Debuted in a walk-on role in "The Saint," 1924. Appeared in "Caesar and Cleopatra," 1925; "Goat Song," 1926; "Juarez and Maximilian," 1926; "Spread Eagle," 1927; stage managed "The Garrick Gaieties," 1926. Founded the Group Theatre (1931) where he directed "Awake and Sing," 1935; "Paradise Lost," 1935; "Golden Boy," 1937; "Rocket To The Moon," 1938; "The Gentle People," 1939; "Night Music," 1940 and "Retreat to Pleasure," 1940.

He also directed "Beggars Are Coming to Town," 1945; "All My Sons," 1947; "The Whole World Over," 1947; "The Young and Fair," 1948; "Montserrat," 1949; "The Member of the Wedding," 1950; "The Bird Cage," 1950; "The Autumn Garden," 1951; "Desire Under the Elms," 1952; "The Time of the Cuckoo," 1952; "The Emperor's Clothes," 1953; "Ladies of the Corridor," 1953; "Mademoiselle Columbe," 1954 and "Bus Stop," 1955.

He directed "Tiger at the Gates," 1955; "Pipe Dream," 1955; "The Waltz of the Torreadors," 1957; "Orpheus Descending," 1957; "The Day the Money Stopped," 1958; "A Touch of the Poet," 1958; "The Cold Wind and the Warm," 1958; "Sweet Love Remembered," 1959; "Jeanette," 1960; "A Shot in the Dark," 1961 and "Judith," 1962.

Clurman was appointed as executive consultant of the Repertory Theatre of Lincoln Center in 1963.

Film: In 1946, Clurman directed "Deadline at Dawn" for RKO Studios.

Activities: Clurman served as theatre critic for *Nation* (1953), *New Republic* (1948-53), *Tomorrow* (1946-52), *London Observer* (1959-63) and reader for the Theatre Guild (1929-31).

He was the Andrew Mellon lecturer at Carnegie Institute (1962-63) on "The World of Theatre." Since 1954, he has conducted classes for professional actors.

Published Works: Clurman has contributed articles to *Harper's Bazaar*, *Theatre Arts*, and the *New York Times*. His published books include "The Fervent Years: The Story of the Group Theatre," "Lies Like Truth: Theatre Reviews and Essays," "On Directing" and "All People Are Famous."

Awards: Clurman received the George Nathan Award in 1959 for his book "Lies Like Truth..." and the Donaldson Award for his direction of "Members of the Wedding." He was made a Chevalier of the French Legion of honor in 1959 and has a New York theatre bearing his name.

Education: Attended Columbia University, 1921; University of Paris diploma 1923; attended the Vieux-Colombier (1923) where he studied with Jacques Copeau. Studied with Richard Boleslavsky in 1927 at the American Laboratory Theatre.

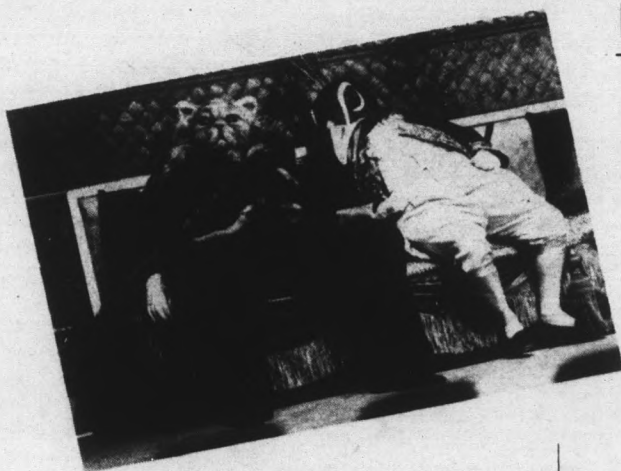


... and who is Harold Lampport

The Harold Lampport Visiting Professorship, currently sponsoring the Harold Clurman visit, was established by the Lampport Foundation and Mrs. Golden S. Lampport of Westport. In honor of the late Dr. Lampport, this professorship is provided to students and faculty as an opportunity to become involved with the professional activities of a visiting artist, scholar or playwright.

Dr. Lampport, a noted scientist and distinguished professor of biophysics and physiology, was known throughout the world for his medical research. He was instrumental in the development of the space suit which made lunar landings possible, and he wrote prolifically on finance, science, literature, ecology, population control and theatre. His work was published in more than fifty magazines including the *Saturday Review*.

Lampport was very interested in all aspects of theatre and served on the educational committee of AFTRA.



BY LAURIE HOFFMA
ARTS STAFF

"'May God travel with you.' 'Why not? He travels with the best circles.' " Well, if God travels with the best circles in New York, He won't be seeing Alfredo Rodrigues Arias's "Heartaches of a Pussycat."

Arias's Argentinean production group comes to New York from Paris. This satirical comic romp through high society London centers around lavish masks and detailed backdrops. The actor's faces are hidden behind fur and whiskers for the entire performance yet they are dressed in 19th century English attire. Their life-like masks were the inspiration for the production as all of the other aspects of the show are sadly neglected.

The plot evolves around Beauty, an orphaned kitten born in Ireland. The poor yet beautiful kitten is taken in by a crow, Aunt Abigail. Beauty is whisked off to London to become refined. She quickly loses her urge to excrete publicly and to pick her nose. Beauty is married to an aged, rich neutered tomcat, Sir Midas. The image of her high society life with Sir Midas is achieved with the introduction of various dogs, birds, mice and a fox. Beauty finds the romance Sir Midas cannot give her in a suave tomcat of the London streets, Brisque. A nephew of Sir Midas, Captain Pack, is also in love with Beauty. Captain Pack slays Beauty's lover in a fit of jealousy on the eve of their planned escape. Alas, Beauty is not daunted, she leaves Sir Midas for the English countryside where she writes a best-selling novel — *Heartaches of a Pussycat*. She then uses her money to erect a statue of her true love, Brisque, or Puss in Boots.

Heartaches of a Pussycat

The cat's a dog!

The streets of London and the rooms of the luxurious English home are naturalized through lighting and sophisticated scrim, although little or no props or material sets are used.

Arias's inspiration for these animal heads comes from the 19th century drawings by J. J. Grandville. Arias then collaborated with the master mask maker of Europe, Rostislav Doboujinsky, who also designed the animal heads for the film "The Tales of Beatrix Potter." Arias then searched for a suitable theatrical adaptation and found Balzac's "*Pines do Coeur*" (Heartaches). Arias wanted to use these masks as the theatrical force, so the plot and the action suffer.

Much of the play's fault lies in the technical difficulties the elaborate masks create. Many lines are muffled, and the audience has to strain their hearing just to keep up with the lame plot. Also, the mouths of the masks move for some characters sometimes and not at all for others, so the audience is left scanning the stage to find who is speaking. This is further complicated by several female roles played by male actors who neglect to change their voices. Another flaw is the poor use of the stage. Seventy-five percent of the action takes place in front of a scrim which leaves only one-third of the stage open. At times seven to ten characters are standing in line, fluttering back and forth, upstaging and muffling lines to try to achieve space. There is a touch of singing and dancing, too. The choreographer, Marilu Marino, who also plays Beauty, has the animal characters jumping across the stage in a variety of simple movements. Silly kicking and hopping routines are used in place of any interesting numbers that could be created for these unusual dancers.

The story itself has several side plots which only



serve to lengthen the play. Characters are introduced for no apparent reason and the audience is forced to deal with their personalities and the problems they create.

The play deals with a hodgepodge of themes, none of which carry through to the end. Religion is touched upon and someone says "Don't wet the Bible." That's the end of that. Arias does poke fun at the rich and at their social circles for a good part of the play. Marriage for money and social standing is also dealt with, but not in any significant way. Also the bitter truth that beauty triumphs even with a lack of intelligence or good will can be caught in a few passing lines.

It is obvious that Arias has concentrated on his animal heads and let the cast do as they wish with their lines and characters. The story is weak from the start, and neither Arias nor his cast does anything to help it along. After seeing the costumes there is nothing else to look at.

The group calls itself TSE, but even the founder, Alfredo Rodriguez Arias, cannot explain the title. The group was formed in 1966 in Argentina and they arrived in Paris in 1970. Producer Kim d'Estainville brought "Heartaches of a Pussycat" to the Shiraz Festival and ran it in Paris for over 12 months. The play toured Europe and was presented at last year's Edinburgh Festival before coming to New York. The actors are no longer all South American, as they have been joined by several French, Columbian and American actors.

"Heartaches of a Pussycat" opened last night at the Anta Theatre. Perhaps its nine lives will be shortened to one night.

ARTS

Marie and Bruce



... without pigtails!

She sits, knees folded up underneath her, on the set chair and an otherwise empty stage of the Public's Newman Theatre. She's gained at least forty pounds since I had last seen her a year ago in Herb Gardner's "The Goodbye People" in Westport. The long red pigtails are gone; indeed, the red hair has been replaced by a smoky yellow. She is also much more at ease with herself than the diminutive "waif" who nervously signed autographs a year ago. The new Louise Lasser: an open, warm woman who has taken that important leap from pop artist to serious actress. It suits her well.

"My hair's not really pink... I got make-up in it." These, her first words, are the type one might expect from Mary Hartman, but they are simply warm-up to a stimulating two hours of conversation. As she burns cigarettes from the various members of the small audience (twenty or so) of college reporters, she speaks about her various methods of researching and creating a role. She also tells various anecdotes about her life as an actress, and about her ideal of good theatre: The Public.

"This was the dream... I would have worked here for nothing," she tells us. "It's nice to work pure." She revels in the public's spirit. "No one gets paid over four hundred dollars a week... I was surprised when I learned I was earning more than one twenty-five!" In Louise's opinion, The Public is a haven for the creative artist, a place where anyone who really wants to work in the art should go.

One of the reporters asks Louise if she considers herself the embodiment of the contemporary artist. "I don't know about that... I always identified with the heroes in movies like 'Breathless.'" She does consider herself a "product of an analytic era... Critics always talk about my sense of isolation. I guess that's what they mean."

She's come a long way from the days when she was Dorothy in the Broadway show, "The Wizard of Oz." After a year-long hiatus that followed her two-year stint with "Mary Hartman," she's ready to work again. She completed a starring role in Marty Feldman's "In God We Trust," a bit part in Woody Allen's new film (she was once married to him), and can currently be heard as the voice of the computer in Marshal Brickman's "Simon." Along with these projects and, of course "Marie and Bruce," she's been preparing for "An Evening with Louise Lasser: the Woman Behind the Pigtails."

This is the show Louise hopes will reach various types of people across the country. "It's more than a lecture... we want it to be fun."

Lasser's story is not unique, but she is willing to discuss her emotional problems that stemmed from the pressures of "Mary Hartman, Mary Hartman." She will also screen some clips from her favorite episodes of that show, along with clips from her films.

After the group disperses, I go up and thank Ms. Lasser for the entertaining evening. I assure her that the "Mary Hartman" following is not just the housewives from Newark. She smiles, rubs her teeth with a forefinger and says, "Well, tell everyone you know to come to City Hall. We want an intelligent audience." She then thanks me for the evening. Of course, I'm too proud to admit I'm a die-hard fan.

"An Evening with Louise Lasser: The Woman Behind the Pigtails" will be presented March 16 at Town Hall — 123 West 43rd St. — tickets are available by calling Chargit (212) 239-7177.

—D.E.M.

BY DOUGLAS E. MOSER
ARTS STAFF

In Wallace Shawn's "Marie and Bruce," a married couple grapples with a serious, debilitating addiction to love. They are contemporary, urban misfits, by category, and their marriage is suffering because of a growing crevice between their ideals and reality. The play, which closes this Saturday at the Public Theatre in New York City, is a painful, yet occasionally hilarious examination of a failing relationship. It offers a variety of tough questions, and seeks to provide explanations, if not answers, for why these questions arise.

At the opening of the play, Marie (Louise Lasser) sits up in bed and addresses the audience. She is sick of her husband, we learn, and wants to leave him. When Bruce (Bob Balaban) awakens and begins his morning routine, Marie hurls a chain of obscenities at him. But Bruce's response is silence. "I'm only a person," he tells her. In anger, she retorts "Oh, is that it? ... I thought you were a little shit, you cock-sucking turd." The response is even more disarming: "Yes, darling." It's a dead-end street; the two have reached an impasse. And yet, they go on, pretending that there is something to gain if they just hold on.

The two go to a cocktail party that night, and Shawn is given the opportunity to unleash his wicked sense of humor on "polite society." The results are amazing. The party is populated with boorish businessmen and spacey artists. The play is constantly reversing emotional trends. One minute we're laughing at Bruce's treatment of

Marie, the next we're outraged at his patronizing attitude. As the evening progresses, Marie's decision to tell Bruce it's all over becomes more urgent. At a Chinese restaurant they have a showdown; each character is seen in a more vulnerable light.

Shawn's play works on various levels. His expository scenes and monologues constantly wind down to subtle, dark metaphors. At the beginning of the play Marie informs us she's thrown out Bruce's typewriter because it was old and made too much noise. Later she tells us Bruce broke down and cried because he couldn't retrieve the precious machine. The object is clearly more dear to him than his wife, and her disregard for it is obviously due to lack of insight. With moments such as this, and more specifically with the closing monologue, "Marie and Bruce" begins to resemble the works of Kafka, with its brooding sense of despair and alienation.

Wilford Leach has directed this work with the utmost precision in capturing a flowing, graceful rhythm. Marie's many monologues blossom from the action with the greatest ease. Mannequins are cleverly used in the party scene to augment the crowded look and add to the sense of alienation.

Leach, who also designed the set along with Jim Clayburgh, has achieved a sweeping grace that is more common to cinema than theatre. The set, which is little more than a wall with a door, mounted on a dual-rotating stage, becomes the various interiors in the play. The set frequently revolves during the play, given the sense of exhilara-

tion often found in the camerawork of Minnelli.

Louise Lasser makes her return to the New York stage truly rewarding for the audience. In a manner apparent in her work in "Mary Hartman, Mary Hartman," she mixes pathos with comedy. Her husky voice can sink to a soft stage whisper and then suddenly shoot up to a loud roar that reverberates throughout the theatre. Naturally, her comic timing is impeccable, and her sense of humanity is always truthful. When Lasser cries, we first hear it in her voice, see it in her eyes, and then watch her face crumble into a pathetic image of fear and doubt.

As Bruce, Bob Balaban is distinctly non-descript when the play opens. But that facade slowly slides away to reveal a character who is at first antagonizing, but still somewhat alluring. The interplay between Balaban and Lasser is always believable; we recognize their symptoms, and long for some resolution.

The lighting by Martin Tudor is exceptionally simple, but always effective. The atmosphere of a Chinese restaurant is remarkably well reproduced with the aid of functioning fluorescent fixtures that drop from the flies.

"Marie and Bruce" is a modern love story that can't help but be brutal. The characters suffering from inner dissension are symptomatic of our times. Although it closes in two days, I urge everyone to see "Marie and Bruce" now. For all its disparaging wit, the play is still an interesting view of a common problem with love.

The Go-between



The Cinema Department presents its fourth installment in their 'Revisiting the Seventies' series: Joseph Losey's "The Go-Between."

Set in turn-of-the-century England, it tells the story of a little boy who unwittingly becomes the go-between for the daughter of a wealthy family he is visiting and the low-class neighboring farmer she loves. Its consequences unfold with rare sensitivity and passion. The screenplay was written by Harold Pinter. It stars Julie Christie and Alan Bates.

"The Go-Between" will be shown in the Recital Hall of the Bernhard Arts and Humanities Center tomorrow and Saturday evening at 8:30 p.m. Admission is only \$1.

Shakespeare schedule

The American Shakespeare Theatre in nearby Stratford has announced its Spring Schedule of events. Music, drama and comedy are included in their upcoming season.

Tomorrow, the musical version of the Victor Herbert classic "Babes in Toyland" will return for a limited seven-performance run. This version has been created by Sid and Marty Krofft of "H.R. Pufnstuff" fame.

One of the longest running shows in the history of Broadway is next on the Shakespeare Theatre's bill. Theodore Bikel

bows in as he performs Tevye in "Fiddler on the Roof." Running for only eight performances, the musical features such song favorites as "If I Were a Rich Man" and "Sunrise, Sunset." Also in April is a special performance of Sarah Caldwell's New England Opera production of "Die Fledermaus." This one-night event takes place on April 25 at 8 p.m.

A new production of the Shakespearean classic "Macbeth" opens at the theatre on May 5. Presented for the Student Audience Season, it will

run through May 23. Also in May, Patrice Munsel appears in a revival of the Broadway musical, "Mame." The limited performances run May 27 through June 1. A special event at the Shakespeare Theatre is a one-night performance by country singer Hank Williams, Jr. He will appear on May 15.

For information and reservations for any of the Spring Season's shows, call the theatre's box office at 375-5000 or 966-3900. Ticket prices range from \$5.00 to \$14 depending on the show.

ARTS

MUSIC
REVIEW

THE GREAT WALL

BY ROBERT MOORE

The Wall is a monumental album in both content and scope. In many ways it outshines another classic album which is also a product of this talented ensemble (i.e. *Dark Side of the Moon*). *The Wall* is a better album because of its story, message, and beautiful use of the song "Another Brick in the Wall" as a reprise.

On two other recent Pink Floyd albums they have given us a nihilistic view of life. On *Dark Side of the Moon* words resound as in this passage: For long you live and high you fly/ But only if you ride the tide/ Balanced on the biggest wave/ You race towards an early grave. Roger Waters, who is the key songwriter, writes of how hopeless life is and that all our attempts to better life are futile. This idea is demonstrated in the song "Time" — And you run and you run to catch up to the sun but it's sinking/ And racing around you to come up behind you again/ The sun is the same in a relative way but you're older/ Shorter of breath and one day closer to death.

This bleakness continues on the next album, *Wish You Were Here*. But with the success of *Dark Side of the Moon*, Waters now incorporates sarcasm into his lyrics which talk of reaching the top. In the song "Have a Cigar," Waters writes: Everybody else is just green/ Have you seen the charts/ It's a helluva start/ It could be made into a monster if we all pull together as a team. The chorus is just as mimicking: And did we tell you the name of the game boy/ We call it riding the Gravy Train. Waters also take a slap at the phony people you meet at the top, when he writes: Well I've always had a deep respect and I mean that most sincerely/ The band is just fantastic that is really what I think/ Oh by the way, which one's Pink.

Waters brings in the hopelessness of life on this album in the song "Welcome to the Machine": We're just two lost souls swimming in a fish bowl year after year/ Running over the same old ground/ What have we found?/ The same old fears.

On *Dark Side of the Moon* the final line is depressing. On *Wish You Were Here* the last line is a mixture of optimism and pessimism: Come on you boy child/ You winner and loser/ Come on you miner for truth and delusion, and Shine. But, as you will see, the end of *The Wall* gives us a line that has a glimmer of hope.

The Wall is a biography of an artist, represented as a rock star. The album documents a misguided and despair-ridden life of an artist from birth to a moralistic rebirth. Along with telling the main story, the lyrics also give us indepth glances at: social man depicted as an artist, society and its institutions, and the art of child rearing.

The Wall begins with the birth of our hero Pink, who is symbolized by a plane and then the sound of bombing dropping until finally we hear the sound of a baby crying. The next song is called "The Thin Ice." In this piece we hear the parents giving Pink foreshadowing advice about life: If you should go skating on the thin ice of modern life . . . Don't be surprised when a crack in the ice appears under your feet.

As Pink grows, society helps build a Wall around him. The first brick is put into place when his father leaves the home and he is left to be raised by a mother who is less than competent. This is told to us in the song, "Another Brick in the Wall" (part 1). The next brick is put into place by the schoolmaster and the educational system. In *The Happiest Days of Our Lives*, Waters writes: When we grew up and went to school/ There were certain teachers who would hurt the children in any way they could . . . (by) exposing every weakness. The third and most devastating brick is neatly tucked in by his over-protective mother.

In the song "Mother," Pink asks her questions like: Should I run for President? Should I trust the govern-

ment? Am I really dying? and Mother, should I build a wall? She answers him with these lines: Hush now, baby, don't you cry/ Momma's gonna make all your nightmares come true/ Momma's gonna put all of her fears into you/ Momma's gonna keep you right here under her wing/ She won't let you fly but she might let you sing/ Oh babe, of course Momma's gonna help you build a wall.

With these words Waters gives us a vivid picture of someone who is unfit to raise a child. Pink is so confused by all this and Waters gives him the perfect ending line for the song: Mother, did it need to be so high?

Pink grows through a war which is told in the song, "Goodbye Blue Sky." All along he has continued to build his wall higher and thicker but never a space for a door. This is told to us in the eerie song, "Empty Spaces," when Pink asks: How shall I fill the final places?/ How shall I complete the Wall? This question is acutely answered for him in the next song, "One of My Turns," when his wife leaves him. Day after day love turns grey/ Like the skin of a dying man. In this song we



are also introduced to a strange habit Pink exhibits when one of his Turns come on, i.e. he smashes T.V. sets with an axe.

The following song, "Don't Leave Me Now," tells us why Pink wants his wife to stay: I need you, babe, to put through the shredder in front of my friends . . . How could you go when you know how I need you to beat to a pulp on a Saturday night . . . Oh, babe, don't leave me now.

These lines show just what type of person his mother and the schoolmaster have turned him into. Thus society has affected him and built a guilt-ridden wall around him. He has been beaten and protected to the point where he doesn't even know how to properly show the beautiful emotion of love.

With the final brick now in place, Pink sings the song "Goodbye Cruel World." This ends the first half of the album in which Pink, because of a rotten school teacher, a harlot for a mother, and the advent of his wife leaving him, had to build his wall one brick at a time. Pink is now completely surrounded by his wall, thus being emotionally secluded from life. No one should have to live like that and Waters is telling us so.

"Hey You" starts out the third album side. Pink sings this song from inside the Wall asking for someone to help him get over the Wall: Hey you! Won't you help me to carry the stone . . . Hey you! Don't tell me there's no hope at all/ Together we stand, divided we fall. But no answer comes to our hero and he asks the question, Is Anybody Out There?, in the song of the same title.

He gets his reply in the next song appropriately called, "Nobody Home." In this song he speaks of the telephone as his only connection with the outside world but no one ever answers it when he calls.

Even though Pink has this metaphoric wall around

him, he is still functioning in the real world. In the outside world, the aforementioned war is about to end. This is demonstrated in the next two pieces called "Vera" (about Vera Lynn) and "Bring the Boys Back Home." Pink has been carrying on by having a successful career as a rock star. But his world is now so confused and he cares not for the life he is presently living, so he needs a helper. This is told to us through floating lyrics in the hauntingly beautiful song, "Comfortably Numb." The song tells us of his doctor coming in before the concert and shooting him with a drug. There is no pain, you are receding/ A distant ship smoke on the horizon/ You are only coming through the waves/ Your lips move but I can't hear what you say/ When I was a child I caught a fleeting glimpse out of the corner of my eye/ I turned to look but it was gone/ I can not put my finger on it now/ The child is grown, the dream is gone/ I have become comfortably numb.

Side four starts with "The Show Must Go On" in which Pink asks: Do I have to stand wide-eyed in the spotlight/ What a nightmare. Why! When he gets out on stage we have the song "In the Flesh" and Pink tells the audience that it's not really him singing: I've got some bad news for you/ Pink isn't well, he stayed back at the hotel. Pink then goes on to say: Are there any queers in the theatre tonight?/ Get them up against the Wall/ That one looks Jewish and that one's a coon . . . another with spots/ If I had my way, I'd have all of you shot!

The wall of society has built up around Pink so that he won't register emotions. At this point Pink is disturbed by life and is more than sick of his wall. So he exhibits the above prejudices that are the characteristics of this wormy or depraved society. He lets go.

The following song is called "Run Like Hell" where Pink is told: You better make up your face in your favorite disguise . . . You better run all day and run all night/ And keep your dirty feelings deep inside. The ending of this song has sounds of a chase scene. The music itself is based on thundering drum and bass syncopated beats and on top of that screeching tires are heard.

Pink is caught and put in jail! I wanna go home/ Take off this uniform and leave the show/ But I'm waiting in this cell because I have to know/ Have I been guilty all this time?

The second to last song on this impressive album is an operatic march called "The Trial." Pink has been put on trial because he has "shown feelings of an almost human nature" and his only defense is: Crazy toys in the attic/ I am crazy . . . bars in the window . . . over the rainbow . . . I am crazy. The witnesses against him are as follows: the schoolmaster: I always said he'd come to no good/ I had my way I could have played him into shape; his ex-wife: You little shit you're in it now/ I hope they throw away the key . . . and his mother: Come to mother, let me hold you in my arms/ I never wanted him to get in any trouble/ Worm your honour, let me take him home. The judge, who is called the Worm, represents a deviant society that operates in a winding and creeping manner, sentences him to be exposed before his peers by tearing down the Wall.

I mentioned in the beginning that this album has a happy ending and it does. You see, there are other people, especially artist, outside the Wall and Pink now realizes that he is not "crazy." The lyrics in the ending song, "Outside the Wall," are somewhat ambiguous but the essence is still discernible. No one can live a normal life if they are pressured to live up to the standards which are made by a hypocritical and corrupt society. If someone is forced by society to build a wall, he is not only hurting himself but those connected with him, too.

All alone or in twos the ones who really love you/ Walk up and down outside the Wall . . . after all it's not easy, banging your head against some mad buggers Wall.

Gillespie works in Carlson Gallery

"Gregory Gillespie is an American realist of a prophetic kind. Unlike the photorealists and hyperrealists, who have established themselves as leaders in the pendulum-swing away from abstraction. Gillespie puts a similar acutely detailed reproduction of visual reality into the service of profound and often disturbing introspection. Nothing in his work so much as suggests the deadpan objectivity that masks whatever the photo-

and hyperrealists have to say — and what they have to say is, at most, social comment rather than intimate soliloquy."

The above quotation is John

Canaday's summation of the work of Gregory Gillespie, this year's Dorne Visiting Professor for Art. Gillespie's work, a collection of various experiments in both the realistic and abstract, and the juncture of the two, is now on exhibit at the Carlson Gallery until March 18. Gillespie works in various mediums, from oil to photography, often mixing them to create a fascinating

world in which images are constantly defined and redefined in terms of subjective reality.

Having grown up in New Jersey, Gillespie spent three years at Cooper Union and two years at the San Francisco Art

Institute studying with several leading abstract artists. After attending other art schools during the years following the heyday of Abstract Expressionism, he moved to Italy in 1962, just as Pop art was exploding on the New York art scene. Unsatisfied with the abstract art of that period, Gillespie began his search for more time-tested tradition and basis for his painting.

Both he and his wife Frances, also a painter, and their two children spent the next eight years in Italy. Gillespie became a Fellow at the American Academy during his stay in Rome.

For Gillespie, the mystery and

magic of art lie in the recreation of three-dimensional images on two-dimensional surfaces. This stems from his admiration and appreciation of such Renaissance artists as Masaccio and Carlo Crivelli, as well as from intellectual consideration of such contemporary artists as Rauschenburg and Johns Still, such technical mastery is only a means by which Gillespie can express his personal ideas. His works have often verged on the surreal in illustrating the conscious, and subconscious disputes between Catholicism and sexual fantasies.

In his painting "Studio Wall" which is on exhibit at the gallery,

Gillespie has combined various methods to create a solely autobiographical work. In it, one can see a jade plant that was actually painted by his wife, a portrait and sketches of his son Vincent, and a mannequin with a face colored by his daughter Lela. The photograph on which Gillespie based this piece can also be seen collaged and flipped at the bottom of the painting.

Gillespie always matches form and content to create a vivid, personal realm of art that surpasses the singularity of either one. The exhibit of Gregory Gillespie's work is open to the public now through March 18.

Does anybody reading this article know about a guy named John Lenz? No, he is not running for President nor is he a candidate for the Senate. He is the voice of the Purple Knights basketball team. Just as Marv Albert is identified with the Knicks, John Lenz is identified with our U.B. Knights. John, after many years of hardships (no tickets at the championship banquet, little or no spending money, getting thrown out of the motel rooms in the middle of the day, a few places that had no phone lines available, and the many days of missed classes) and glories (two New England championships and a trip to the final four), John is hanging up the U.B. microphone to go out in the world of the Marv Alberts, Buckey Waters (coach's favorite guy), and Al Maguires. All that I can say is good luck and that I am glad that he was doing our games for as long as he did. He knew the team and was almost seen as a player by the team. And now that things are looking up for the radio station as a whole, John will not be there to enjoy the new benefits.

John thinks so highly of his partner, Jeff Holtz, that a person who didn't know them would think they were gay just by the way that they always compliment each other. I can assure you that they are not gay and that the compliments come from the hearts, of both Jeff and John. John honestly thinks that Jeff is in the class of a pro colorman. He also does play-by-

play real well.

Over the years Disco Johnny Lenz has seen many great players wear the U.B. Purple Knights basketball uniform. So to see who his all time greats were, I decided to ask him to make up an all star team. These players played during his broadcasting years. I just knew that I would be on it because how many other people do you know that would write a story about a sportscaster, who is a senior, for just \$20,000.

1st Team All Opposition

Ed Murphy
Dana Skinner
Joe DeSantis
Hector Olivencia
Bill Zolga
Andre Means

2nd Team All Opposition

Carl Winfree
Charlie Wooten
Harold Driver
Bill Worm
Cedric Cannon

From U.B. 1st Team

Phil Nastu
Gary Churchill
Carlton Hurdle
Rick Diccio
Jerry Steurer
Frank Gugliotta
Lee Hollerback
Paul Zeiner

2nd Team

Colin Francis
Al Bakunas
Freddie Larkin
Pete Diaz

John's most memorable moments were the victory over St. Joe's, and the Cheyne State

game. How do you go about replacing a Johnny Lenz? Jeff Holtz is a start. But can Steve Rothstein help alleviate John's loss. Breaking up Jeff and John is like breaking up Felix and Oscar. See you later Disco Johnny. We will miss you

Sure Shots Corner

By Carlton Hurdle

(although I hope not).

Now back to the important stuff. The Sureshot awards.

Most Vain goes to **Kevin O'Neill** for thinking that he looks almost as good as I.

Most Improved goes to **Brian Moriarty** without a doubt. (Adrian was always good.)

Most Hate Mail. **Carlton Hurdle** and **Bruce Webster** tied for this category. (Most of the mail was from referees.)

Most Love Letters. Again **Carlton Hurdle** was a clear cut winner averaging four more than one ill a game.

Most Likeable goes to **Bobby Baldassarri**. Everybody likes him, even guys.

The Knockout Sock award goes to **Brian Moriarty**. They could be considered lethal weapons. He also wins Break Wind and Deny It award. Tricky was second.

Most Assists Without Meaning to Pass goes to **Adrian Fletcher**. Also the Most Days Without Changing Socks or Towels. (or shirts, or girlfriends).

Most Days Practicing Without Breaking a Sweat goes to **Kevin O'Neill**. He also won the Most Days Without Taking a Shower

After Practice (he had class).

Most Days on the Missing Persons List goes to **Kevin O'Neill** for getting lost for a whole weekend. He also won the Poorest Excuse award.

The Herman Award goes to **Bill Orr** for the "Youuuuuuuu Rang?"

The Doberman award for the player Most Likely to Turn On You goes to **Mike Callahan**.

The Kyle Macy award for the Hot Dog, Apple Pie, Chevrolet and Buddy Bray goes to **Clifford Bray** (who's that).

Best Looking On or Off the Court goes to **Carlton Hurdle**. Also, the Finest Player.

Most Intelligent in School goes to **Adrian Fletcher** and **Paul Boeger**.

Best Mustache and Beard, **Mike Callahan**. Biggest Head goes to **Kevin Buckley**.

Stay tuned for part three of the awards next week.

...and from gym

Attention all interested in joining the Wrestling Club. If you are, call Nick Joroffolo or come down to a meeting at the Student Center tonight at 9:00 p.m.

The Lady Knight gymnastic team finished out their 1980 season with a victory over Long Island University this past Saturday, 113-111. The team's record stands at 5-6. Freshman JoAnne Klein has been chosen to compete in the Regional Championships at Penn State on March 21st and 22nd. JoAnne's All-Around combined season total was 5th out of approximately 17 schools in Division II. Beverly Dunn, who competed in the All-Around this year will be the lone gymnast on the squad to grad-

uate.

After two full weeks of head to head competition, the teams of the Missing Strokes and the POETS are locked in a first place tie, each having accumulated 67 points after four swim meets. There are two regularly scheduled matches to go and it will be difficult for any of the remaining teams to catch the leaders. The closest competition is the Aqua Ducks with 19 points, followed by the Coral Reefers and Wongs Laundry.

Volleyball rosters are still available at the WRC main desk. The deadline is Friday, March 14, and play will begin on March 18. Call 4460 for any questions.

Mens intramurals

BY IAN T. MURAL

In an exciting, well-played game And One defeated the Nutcrackers in overtime, 76-70, to capture the Intramural Basketball Championship. The underdog And One team, losing by as many as 14 at one point, never lost their composure and played a tenacious man-to-man defense which forced the defending champs into many mistakes down the stretch. It was only the third loss for the Nutcrackers in the past two seasons; they went out like the champions they were, refusing to use the absence of star player Ray Kelley as an excuse. It was indeed sweet revenge for And One, as they had bowed to the Nutcrackers 97-78 in last year's final.

After trading baskets in the opening minutes, the game appeared as if it would be low scoring, since both teams were tight and numerous turnovers marked the early going. A 4-0 spurt at the beginning of the second half stretched the Crackers' lead to 10, at which point And One called time-out to try and regroup. The lead stayed between 8 and 12 points for most of the second half. Then with the score 59-48 with six minutes left, And One scored 10 straight points to

cut the lead to one. At this point it appeared that the momentum had swung since it was And One applying pressure and playing tough "D" while the Crackers missed shots, couldn't convert their free throws and seemed to be confused. The lead saw-sawed back and forth until 12 seconds remained and the Nutcrackers were up 2. And One moved the ball to front court, called time-out, and set up their infamous last second play for Jimmy Whelan, the game's high scorer with 31 points. The play did not work out as it should have, with the result being a "Hail Mary" shot from the corner by Billy Rice which swished through with 4 seconds remaining to tie the score. In the overtime, the Nutcrackers came out fired up and scored 2 quick hoops, but their hopes were stymied when both Gary Del Bruno and Kevin Osborne fouled out. Osborne and A.J. Fusco carried the bulk of the scoring load for the Nutcrackers, scoring 23 and 27 points. Captain Tommy Closter of the victorious And One team, interviewed in the Blarneystone after the game, put it this way, "There was never any doubt in my mind after the game was over that we would win it."

Classified

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SPORTS

1980: A new season of hope for Purple Knights

BY CLIFF COADY
Managing Editor

Baseball Coach Fran Bacon doesn't have the look of a man entering a very questionable season. After last year's catastrophic 6-20 season, and some key losses to graduation, one would expect to see a troubled, worried coach.

But Bacon is anything but that as he enters his 11th season here. Sitting in his office last week, Coach Bacon appeared relaxed, positive, and of course optimistic.

"Baseball players are a strange breed," Bacon was saying. "They don't sulk too long. They always come back at you and whatever happened in the past is always forgotten. They always think they're going to win until someone comes around and proves differently."

"Of course I'm optimistic, it's the only way to be," Bacon went on. "People can say or think what they want but it all happens on the baseball diamond. I think we can win this season. There are, still, some questions we have to look into."

The biggest question perhaps has an answer which could dictate the eventual success (or lack of it) for the Baseball Knights this season. The

Knights must make up for the graduation loss of Don Pouliot, who was probably the finest catcher to wear a Purple Knight uniform. Pouliot's value went very deep — team leader, great defensive catcher, clutch hitter, good handler of pitchers, etc. ... Jim Hodges has a great weight on his shoulders.

"If the season were to start today," Bacon said, "then the job would be Jim Hodges'. I think he has the ability to handle the position. He swings a good bat. He's big and strong and has all the tools. Right now, it's just a matter of him becoming more aggressive. But it's going to be that position that could make or break this season."

As always, the pitching situation offers some interesting questions. Can Chuck Kniffen be the ace and leader of an otherwise inexperienced staff? Can Charlie Brower finally come into his own and become the effective pitcher that many feel he is capable of? Can Derik Rahusen and Tony Gustitus supply the Knights with pitching depth?

"Overall, it seems like we have the talent in pitching on the team," Bacon said. "We just have to get the arms together. And with the case with Charlie

(Brower), he has to get his head together. He has a lot to learn to pitch with his head. He's got the tools, no question about that. In fact, he's quicker and stronger than Phil Nastu (former UB pitcher now with the San Francisco Giants). But Nastu was clever and he knew where to pitch. Brower lets his mind wander too much."

The rest of the team, led by senior captain Greg Picher, at least seems able to give the Knights offensive and defensive consistency. Picher and Brower will alternate at first, sophomores Buddy Bray and Mark Coelho will anchor second base and shortstop, and John Kiernan will get a chance to plug up the hole at third base left by slugger Richie Cintron.

Veteran speedster Bruce Brennan will lead the outfield in center as the other two slots remain — battle between Rahusen, Drew Kostopolous and Mike Davis. Scot Thorton, who was originally the center fielder, will be lost for at least the first two weeks of the season to a broken finger.

As it stands now, Bacon is as optimistic as ever. But just before he left his office to go to baseball practice, he looked back and said, "Then again, we haven't played any games yet."

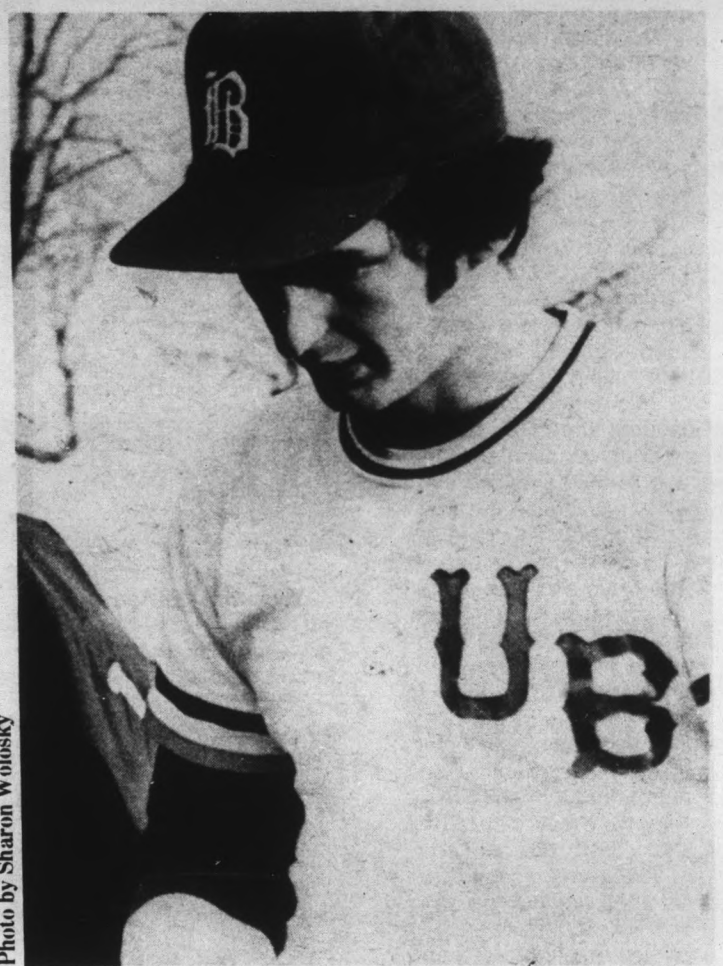


Photo by Sharon Wolosky

Junior Scot Thorton out two weeks with injury

Why and how do sports exist, And will sports die?

BY LISA SAHULKA
SPORTS STAFF

"We created sport for the same reason we created masturbation, we like it."

Jan Felshin blasted this gem through the still air of room 103 in the Jacobson Wing on Thursday night, and one big sigh of relief rushed out through the audience. It wasn't going to be another boring lecture.

And so it wasn't. Felshin's quick, jabbing, yet subdued style of speech combined with her subject, "The Star Spangled Sport," held those attending in a hypnotic grasp, and never released them until she said, "that's it."

Her lecture basically dealt with three broad topics. Why sports exist, how sports exist, and will sports die? Entwined always in these ideas was the concept of "The Star Spangled Sport," which is synonymous with the "ideal version of sports." By this the 48-year-old doctor from Strausburg State was referring to society's tendency to put sports on a pedestal.

"The point of my lecture is that we as scholars must take a look at this phenomena where sports have become so important that to be an American you must understand sports. It has such a cultural importance it is difficult to measure. For a long time, sports events beat out church attendance. Why? Why, to begin, do people give such importance to sports?"

Felshin then, took a sip of water that she mentioned she wished was wine and began outlining the basic premises of sports.

"We created sports for our own actualizations, to fill a need to contest without getting involved with the other muck of

life. I mean, don't you wish you could call a time-out in life?"

She paused while the group laughed, and shook their heads in agreement quietly to themselves, and then hit on the topic of how sports exist.

"Sports are a magic kingdom," she began, "that we have to agree on. If you don't play according to the rules, it doesn't count. If I ask how to play football and you tell me you have to put the ball over the goal line, and I get a tank you may not want to play with me anymore."

"Sports are also supposed to be inconsequential, with no long-range effects," Felshin continued with a sarcastic grin. "If someone is really hurt, people run out like ants and get that guy off the field because it's only supposed to be a two-hour game. Nobody's supposed to be hurt after it's over."

"So sports are supposed to be pure. People have this image of sports. I'd never step on a basketball court with boots, because you just don't step on that holy terrain," she said while demonstrating how she steps around the court by walking a tightrope like line next to a small wooden partition. "And you'd never let the ball bounce off the court in tennis, you have to try. And it's okay to run around in your underwear when you're jogging, and it's okay to talk in sports lingo (scored lately?, struck out on that paper) and it's okay for Joe Willie to shave his legs and wear pantyhose on T.V. because it's all sports, that separate make-believe place."

"But sports are everything we are," she said, sobering the audience. "So if you cheat in life you'll cheat in basketball. People say how terrible it is that

politics are involved in sports, how sad it is that athletes may not be going to the Olympics. But politics are involved in everything, why not sports? And those people who are upset by this are those unable to face the myth, the lie that sports aren't pure. The shit has got to hit the fan because this Jockocracy we have created isn't so clean."

Felshin, now almost angry, connected with a tender spot for the audience when she then gave an example of how women haven't always been given a fair deal. She pointed out any little boy is willing to play sports, but not so many little girls are willing to put up with the shit. The same situation, she continued, exists with black people. It's great to be the fastest or the strongest as long as you're white.

So "The Star Spangled Sport" doesn't really exist. This ideal version of games just doesn't jive with the sad truth about our corrupt society. But still sports live, and millions of dollars are excreted from those who have it to excrete. Sports seem almost untouchable but will they ever die? Felshin concluded her lecture with that thought.

"You don't have as much drama in six months as you get in one baseball game," she said, moving closer to the audience. "Most of our lives are boring, but the sense of our vitality is contained in sports. The minute that drama dies, the minute that element of chance is taken away by those goddamned computers, the minute we think sports are stupid, and we walk on the basketball court with boots or let that ball go by, at that point when sport is like real life, that's when sport dies."

Lady Knights: Visions

LISA SAHULKA
SPORTS STAFF

Twas another pre-season softball interview, to this reporters dismay;

Not a thing had happened since last Thursday;

The bats and the balls were put in the equipment room with care;

And the rest of the team had left, leaving me with the pair;

The pair were the captains, all high on the team;

Letting visions of home-runs dance on the beams;

Melissa Marshall sat quietly on the bench to my right, and Lana Hassler straddled the bench and got in my light;

And I asked them my questions as well as I could;

But I already knew the answers weren't going to be any good;

Of course they must think the softball teams great;

But what kind of article does such information make;

On and on they talked about the skill of the group;

With never a hint made that there might be some poop.

And their "Honored to be captains," they assured me with glee;

"We don't feel we're better than the teams better could be."

So what's wrong with being positive if it's honest and true?

Life would be beat if there wasn't good too;

Of course to read the Scribe week after week you may feel;

That the writers see all life as a really bad deal;

So this week I'll try to go along with the happy new pair;

For them the spring season bring 20 quarts of fresh air;

They say on first base, second and third;

There's nothing to say but a bunch of good words;

And as for the outfield, there's strength's to the wall;

And the catchers and pitchers can handle the ball;

The Coach they mentioned is a talented young soul;

Who can help them reach a

winning season goal;

And as for the fact that the teams still inside;

"There's running and drills being done", they cried;

What of the fact that last year the team choked in the end?

Practice they said will straighten that bend.

And what of the fact the basketball team just got there last week?

More talent around, they feel will help the team peak;

So nothing's amiss, I said with a sigh;

They smiled serenely and said "We can't lie";

I perked up a little hoping to abandon the good;

But what I heard made me freeze where I stood;

"One of the bats has a half of an inch crack;

Sad as it is, it will have to be brought back,"

My moment of glee had been killed with this line;

There's still nothing wrong, and I'm running out of rhymes;

OK I asked, thinking this has got to be it;

Finally on this pure face I thought I'd found a zit.

What of the individuals, those talented in the field;

Surely they must find it difficult to yield?

Softballs a team sport, I continued to explain;

Playing with a team must be a source of great pain;

No, they said happily, a problem that's not;

The teams all friendly and that means a lot;

Now I had had it, there's nothing to do;

I can't do this forever, or soon I'll bore you;

So please excuse this positive article I write;

It makes the whole team look as high as a kite;

And in truth this might be, if you watch them at play;

They're waiting and waiting for their first softball day;

So ending this ridiculousness before I get sick;

Watch out Yankee's, UB was Steinbrenner's first pick?